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Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

ARTISTS' SALE PERCENTAGE.

The movement to effect legislation, inaugurated by the Authors League, providing for a life interest for artists in their work is growing. The N. Y. Sun Sunday last published a symposium with artists and others on the subject, which made good reading.

Among those who wrote and talked on the subject were J. Alden Weir, Cecilia Beaux, Alexander Harrison, Mrs. W. Astor Chanler, Henri Carodellville, Jules Pascin, Arthur B. Davies, Paul Bartlett, Janet Scudder, Jo Davidson, A. Coomaraswamy and John Quinn, lawyer and Commissary General of the so-called "Armory" group of "Modernist" painters.

The proposed law will give, if enacted, 2% on the increased valuation of his work to an artist, during his lifetime, or to his heirs, after his death, and the recent sale of Blakelock's "Moonlight" for \$20,000, and the following "boom" in his works has started the agitation. The same law was to have been enacted in France, just as the war broke out, and this enactment is probably only postponed there until the end of the conflict.

Of those who took part in the Sun's symposium, Messrs. Weir and Bartlett are sceptical as to its feasibility, Miss Beaux is optimistic, Mr. Davies likewise, as are also Mrs. Chanler, M. Carodellville, Janet Scudder and Jo Davidson. Mr. Coomaraswamy is mildly in favor of the proposed law and Alexander Harrison, while doubtful as to its practicability, considers agitation of the subject a good thing.

It remained for the lawyer Mr. John Quinn to state frankly that the proposed legislation, in that it would make the artist dependent upon auction sale results, is distasteful, and to suggest the practical alternative of taxing all art sales and auctions and to thus create a fund, out of which pensions could be granted by the State to all deserving artists. He does not believe it would be possible to obtain the enactment of a law setting aside 2% to artists from the amount secured by dealers or at auctions from appreciation in the value of their work.

We are inclined to agree with Mr. Quinn in his well considered argument as to the probable difficulty of enacting the proposed law but wonder, at the same time, how his suggestion will strike our worthy art auctioneers and collectors? Will Messrs. Kirby, Anderson, Silo, Hartman, Clarke and others, and those owners selling through them, view favorably the deduction of 2% from the amount brought by artists' works at their sales?

"Thimble-rigging" in Art.

"Now you see it and now you don't, but you see something else."
"This might well be applied to Professor P. F.'s dry method of restoring old masters. For on several notable occasions, while restoring a canvas that supposedly had but one picture on it, he has discovered, under the painting he was working on, an older painting—an older master."—Gustave Kobbe's N. Y. Herald's Sunday Art Page, Apr. 30.

DEALERS' NOTE.

Mr. Eugene Glaenger of Jacobs Seligmann & Co., 705 Fifth Ave., sails for France today on the steamer Espagne.

CORRESPONDENCE

A Chicago Protest.

Chicago, Apr. 28, 1916.

Editor, AMERICAN ART NEWS:

Dear Sir: Your issue of Apr. 15 last, mentions the fact that "two Japanese pictures owned by Jerome S. Blum" were recently ordered burned by the U. S. Collector at Chicago because of alleged obscenity.

Permit me to go into this matter in some detail, as it involves the right of a minor official to decree the destruction of masterpieces.

Mr. Blum, who is, as you know, a Chicago painter of repute, bought a few antiques, chiefly paintings and works of sculpture, during a recent visit to China and Japan, and sent them home in four packing cases. In one of these cases an assistant deputy inspector, one John R. Ford, found the two works in question, which were a Japanese scroll, or malsimono, twelve feet long, with eight figures, and a book of eight Chinese paintings. Mr. Ford pronounced these works obscene, and threatened to destroy the entire case, with all its other treasures, unless Mr. Blum would sign a paper permitting him to burn the pictures.

Mr. Blum offered to paint out any objectionable details, but was refused. He then called in Dr. Laufer, of the Field Museum, one of the world's leading experts in this specialty. Dr. Laufer pronounced the works masterpieces of their period (both seventeenth century), among the finest he had ever seen, whereupon Mr. Blum offered to present them to the Field Museum, for preservation in its most secret and discreet archives, if the collector would release them. This also was refused.

The collector of the port, Mr. Rivers McNeil, sent the pictures to his superiors in Washington, and was instructed to proceed "according to law," which, being interpreted, meant, in this case, according to his discretion of the official interpreter of the law. In the end, the efforts of the owner, the "experts" and others were unavailing; Mr. Blum was compelled to consent to the destruction of the paintings, in order to save the other contents of the case which contained them.

I submit that a law which puts the power of life and death over masterpieces of art into the hands of a petty government official—one who hardly knew that there were nude statues at the Art Institute—is a law which the artists of this country should protest against with a loud voice.

I did not see Mr. Blum's pictures, but I am informed by competent witnesses that they were both serious exotic poems in art, no more obscene than Montaigne, Rabelais, and countless other long accepted works of great literature, or than many drawings by great masters, including a portfolio of Rembrandts in the Louvre.

That a couple of myopic inspectors should have the power to veto the Field Museum's acceptance of works of great art, because the artists of old China and Japan did not measure up to their primes and prisms ideals, is a situation so absurd as to be incredible.

It is to laugh!—but meantime masterpieces have been destroyed.

Yours truly,

Harriet Monroe.

Chicago, May 1, 1916.

[While we agree in general with Miss Monroe's argument, and on her presentation of the case, sympathize with Mr. Blum and the Field Museum, the calm acceptance, by Chicago, without protest, of Sergeant Kendall's abominable and repellent picture, "The Sphinx," rather weakens our confidence in that city's judgment as to what is decent or indecent—we won't say "obscene"—in painting or literature.—Ed.]

The Old Lady in a Black Cap.

Editor AMERICAN ART NEWS:

Dear Sir,

In this serious life which we are forced to live I suppose we must allow ourselves our little joke.

But the statement in the catalog of pictures which belonged to my old and dear friend, Mr. Lambert, to the effect that Lot 327 was sold to him by my firm "as a Franz Hals," is a *lapsus calami*. The original invoice ran as follows:

"August 15, 1899.

"Portrait of an Old Lady with Black Cap and Frill, signed with monogram, FI. 36½ by 29 inches."

I am glad it brought \$1,800, which shows a very handsome profit upon the sum paid for it.

Yours faithfully,

Charles Dowdeswell.

April 25, 1916.

EXHIBITIONS NOW ON.

(Continued from page 2)

Chelsea Art Gallery.

A neighborhood art gallery was opened Tuesday night, under the supervision of the Chelsea Neighborhood Association, at 296 Ninth Ave., facing Chelsea Square. The purpose of the gallery, which was inaugurated formally, is to illustrate the relation of the arts to industry and commerce. The May display is composed of scenes of N. Y. designed for use on post cards. In June and July, posters will be shown; in August and September color prints; in October, sculpture; in November, public school work; in December, a display of the work of neighborhood painters and in January, arts and crafts. Mr. Thomas Benton is in charge of the gallery which is open afternoons and evenings of weekdays and on Sunday afternoon.

Coulter's "Burning the Blue Light."

Under a moonlit sky, on a sea but lately calmed from the toss of tempest, a sailing ship lies dismasted in W. A. Coulter's powerful canvas, exhibited during the week at the Ralston Galleries, 567 Fifth Ave., and called "Burning the Blue Light." The calmness of the scene is in strong contrast to the helplessness of the large craft. The water flooded with light is well rendered and particularly happy is the effect of moonlight breaking through the still heavy storm clouds drawing off.

Lithographs at Keppel's.

There is now on view to May 20 at Frederick Keppel & Co.'s 4 E. 39 St., a most interesting collection of foreign and American lithographs, 111 in all. Mr. Carl Ziggrosser signs a short and informing introduction to the catalog. The list of artists represented includes Delacroix, Menzel, Daumier, Gavarni, Raffet, Millet, Diaz, Calame, Hervier, Isabey, Prout, Corot, Whistler, Fantin-Latour, Legros, Toulouse-Lautrec, Forain, Le Sidanier, Ludwig von Hoffman, O. Fischer, C. Larsson, E. van Muiden, M. A. J. Bauer, Storm van's Gravesande, G. Spencer Pryse, H. Becker Shannon, Bolton Brown, G. H. Story, Sterner, Pennell and George Bellows.

Little Gallery Show.

An exhibition has just opened at the Little Gallery, 15 E. 40 St., of designs and work from Mr. C. R. Ashbee's "Guild of Handicrafts," at Campden, Gloucestershire, England. All the work shown is by men now fighting at the front. The pieces to be shown are mostly metal work, enamels, jewelry and silverware in the shape of table service, tankards, ecclesiastical objects and trophies. Many of the designs are by Mr. Ashbee, who is now lecturing in this country.

OBITUARY.

Mrs. Bendann.

Mrs. Pauline Bendann of Baltimore, widow of David Bendann, the well known dealer, died Apr. 16 at her home in that city, after a short illness. Grief over the death of her husband a year ago is thought to be largely responsible for her death.

Frederick N. Reed.

Frederick Newland Reed, architect, died Sunday at his home in Montclair, N. J. He retired several years ago on account of ill health. Born in Boston, he studied at the Massachusetts Institute of Technology and graduated in the class of 1891. After opening offices in N. Y. he became a member of the Architectural League. He is survived by a mother and brother.

William H. Smith.

William H. Smith, a retired architect, died suddenly in New York, on Apr. 14, at the age of 70.

MINNEAPOLIS BUYS SCREENS.

The Minneapolis Society of Fine Arts has purchased for \$20,000, from the Kelekian Galleries, 709 Fifth Ave., two large screens by Yeitoku, representing "Spring" and "Autumn."

August Franzen gave a luncheon in honor of Sir Herbert Beerbohm Tree on Sunday last in his Gainsborough studio. The guests were Sir Herbert Tree and Miss Tree, Miss Elsie Ferguson, Mr. and Mrs. L. K. Anspacher, Miss Martha Hedman, Mr. Melville Stone, Mr. and Mrs. Arnold Wood, and Mrs. Dudley Allen.

Mr. and Mrs. William H. Cotton gave a reception at their studio, 1 West 64th St. last week. A large gathering of friends enjoyed seeing several recent portraits, among them a striking presentment of George Barr McCutcheon, the noted author. Among the visitors were Helen Watson Phelps, Louis Valliant, DeWitt Lockman, Hugo and Mrs. Ballin and John Fox, director of the Brooklyn Art Institute.